

7/11
For the attention of
Angus Wright
BRITT ALLCROFT (C)
3 Grosvenor Square
Southampton
SO15 2BE

3/3.
David.
This sounds an
excellent idea.
I'd like to discuss
it further. I'm
sure Britt will
agree.
Angus.



Star Tug & Marine
Company Limited

Film/TV/Video Production

Rutland House
3 Walpole Gardens
Chiswick
London W4 4HG

Telephone/Fax
0181 995 6352

19th February 1997

Dear Angus,

Re: Thomas The Tank Engine Series -
Data Base Compilation.

I know you must be frightfully busy at this time but I feel we should address the rather arduous task of data-basing all relevant information associated to the filming of Thomas from inception right up to the music videos of 1995.

There is a two fold rationale to this request. Firstly - you may recall at the last feature film meeting we had discussed the ramifications of the feature budget, and I mentioned that there were certain shots that may stand up to big screen scrutiny in the light that the proposed budget of \$12m would not necessarily accommodate the overall creative brief at that time. These original shots would assist hugely especially if there were to be say "Movie Songs", formulated by using some of the spectacular "Thomas" shots from previous episodes.

If the feature film is to progress and the budget is to be maintained at the \$12m then in my modest opinion I think previous takes of specific scenics etc.. should be drawn out and tested for big screen credibility. If the 5th series happens before the feature, it would allow us more time, but needless to say this is no easy task simply because it is extremely long winded researching any previous shots from past episodes.

The time taken to review 104 episodes, the selection of shots from these episodes then finding the continuity sheets referring to those shots with their idents which relate to the camera sheets then finally lab sheets which refer to the relevant negative, is awesome, and exhausting, simply because all aforementioned events have to be done manually and quite frankly an outmoded task in this electronic age which brings me to my second point:

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continuation 2.....

Not to put too finer point on this, but because of the Thomas enigma and its PLC ship, I personally think that a software data base should be produced containing all the information relevant to a "fast find factor". This would not only assist marketing generally, it would be of an enormous advantage to my side of the business. (This could of course include picture reference).

As you know, when we were shooting Series 4 in '94/'95, I used Nadine to research and file in order all continuity sheets, held by me since Series 1, inclusive of tests.

This research helped enormously when it came to ordering up selected takes for the Music Video, but it did expose the fragility of the links between those continuity sheets and camera and lab sheets.

You may recall that we met Bob Crowdey at Technicolor Labs and discussed storage of the Thomas negs from Series 1-4 which he has of course duly done, and I was able to assist by inspecting optical negs, many of which were not worth storing simply because they were "dupes".

The labs now have all neg takes stored. Their lab sheets are the "final frontier" to pulling out any shot relating to any given episode from 1-104 plus music vids. Our software package would be designed to interface with lab roll storage details held at Technicolor for speed and efficiency.

I have given this situation a great deal of thought and I thoroughly recommend to you that we should commit this information to a software package which I can design being intrinsically involved at the sharp end of demand and probably have a greater knowledge of all visual sequences shots etc.. than anyone else.

If this can be commissioned then I recommend it be sooner than later. I am quite able to supply you with a budget and a logistical plan of operation.

It is, in my mind, essential and very worthwhile.

Yours aye,

A handwritten signature in cursive script, appearing to read "David", followed by a horizontal line.

DAVID MITTON